

∴ MUSEUM NEWS ∴

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OUR VAN DYCK AT THE BRUSSELS EXPOSITION, 1910

KING ALBERT UNVEILS THE VAN DYCK

KING ALBERT of Belgium, Queen Elizabeth and the Crown Prince Leopold, together with Ambassador Whitlock and Mrs. Whitlock were the guests of the city on Tuesday, October 7th. The royal and distinguished visitors were greeted by a vast gathering of at least thirty thousand citizens and children on the Museum grounds and terrace.

The royal party first entered the Museum, where they were welcomed by the trustees, the sustaining life members and their ladies, and the members of the general committee, and to them were presented, the Rt. Rev. Joseph Schrembs, Bishop of Toledo, Monsignor O'Connell, Mayor Cornell Schreiber, and President and Mrs. Edward D. Libbey.

The party then proceeded to the terrace which was appropriately dressed for the occasion with flowers and the intermingled colors of the two nations. It was a glorious fall day and the Museum in its beautiful setting, the flashing fountain, the music and waving banners of the multitude of children, all combined to form a truly regal picture.

Following brief and appropriate ceremonies of welcome, King Albert responded, voicing his pleasure in so meeting the fellow-townsmen of Ambassador Whitlock. At the conclusion of his remarks, he unveiled the painting by Van Dyck, Saint Martin Sharing his Mantle with the Beggar. This painting was the gift of M. Charles Leon Cardon to the people of the United States, in recognition of the assistance rendered by this country to the brave and unfortunate people who held the first defense of modern civilization against the onslaught of hunnish barbarism. The splendid gift was announced in the Museum News of October 1915, but due to the dangers to shipping during the War, it was thought best to hold it in Europe until such a time as it might be transported with safety. Encased for four years in a metal box in a vault, it has now arrived to grace the walls of the Museum in Ambassador Whitlock's home city, where it is designated by the donor ever to remain, in token of his friendship for America's representative in Belgium.

M. Cardon is one of the leading art critics and connoisseurs of Belgium. Born at Brussels, he early began there his study of art and from his youth was a collector of

importance, having now assembled a notable group of paintings, sculpture and objects of decorative art. M. Cardon's appointment on numerous commissions, and the distinction conferred upon him by the French Government in making him a Chevalier of the Legion of Honor, are only just recognitions of his great services to the cause of art, to a long list of which he has added another of international importance in the presentation of this testimonial of Belgium's gratitude to America.

In the case of an acquisition of such importance as is this one more than passing notice should be given to the artist and to the painting.

Sir Anthony Van Dyck was born at Antwerp, on March 22, 1599, and as has been the case with many artists, was precocious to an extreme. At the tender age of ten he became the pupil of a poor artist but good teacher, Hendrick van Balen, at that time so respected that he was President of the Guild of St. Luke, the painter's association of Antwerp. Five years later, although still a minor, he had his own establishment and was working independently of his father. Soon after he went into the studio of the great Rubens, a veritable picture manufactory, where works of art were turned out by many assistants under the direction of the master who with his own hand added the finishing touches. Van Dyck soon ranked highest among the assistants, and when he had learned all that Rubens could teach him, was urged by the master to go to Italy for new inspiration and training. There he was influenced by Raphael and even more by Titian. After a short visit to his native country he returned to Italy where he received many commissions, especially for portraits of the aristocratic families, for which he had a peculiar genius. Finally he returned to Antwerp and after a few prolific years there, was called to the court of King Charles I of England, whose painter-in-ordinary he became, and whom his brush has immortalized, tempering the otherwise harsh judgment that history might be forced to pass upon the martyr king on the basis of cold documentary evidence alone. With the exception of two short absences, Van Dyck remained in England until his death in 1641, at the early age of forty-two.



BELGIAN ROYALTY AND AMBASSADOR WHITLOCK AT THE MUSEUM

The works of Van Dyck fall easily into two subject classes, religious paintings and portraits. To the first belongs the painting of Saint Martin Sharing his Mantle. It is a finished sketch on wood for the famous altarpiece in the church at Saventhem, a village between Brussels and Louvain. Tradition has it, that while on the way to Italy for the first time, Van Dyck became enamored of a young lady of Saventhem, and lingered there until Rubens came to send him on his way. Supposedly during this time he painted the famous altarpiece and preceding it of course, the sketch. The story in its entirety is now discredited both by documentary evidence and by a critical study of the style of the paintings. They were doubtless both produced in the interval between the journeys to Italy.

Our illustration shows the Toledo Museum's painting hanging below the Saventhem altarpiece in the Exhibition of Ancient Art at the Brussels Universal Exposition of 1910, guarded by halberdiers dressed in Sixteenth Century uniform. The handsome Saint, clad in armor and mounted on a white Flemish horse, severs with a sword the brilliant red mantle, which is eagerly grasped by two beggars crouching on bundles of straw. Behind them a third beggar holds a child. The architectural background is only briefly indicated, while to the left of the picture,

another man on horseback and an Ethiopian accompany St. Martin. The artist covered his painting with a varnish which has united with the pigments and has taken on with time a lovely patina, giving to the panel the brilliancy of stained glass. As a beautiful bit of harmonious color, the painting is not surpassed by any in the Museum.

Aside from being a work of highest merit by a great master and being of historical importance, its subject rendered it a peculiarly fitting gift, typifying in the charity of St. Martin the spirit of America in sharing from her great plenty with destitute Belgium. Installed in the Toledo Museum of Art, it will ever remain a memorial to brave Belgium, an inspiration to America, and an emblem of the bond uniting the two countries.

COMING EXHIBITIONS

THE present exhibition season was opened in September by one of the most interesting shows ever held at the Toledo Museum, that of Protective Coloration in Nature, a collection of material prepared by Abbott H. Thayer, and his son, Gerald Thayer, designed to show that even the birds and animals of most brilliant hues conform in their coloration and markings to the landscape of their native habitat. It was on the Thayers' work that the camouflage which played so important a part in the war was based.

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MUSEUM CHILDREN STARTING ON A NATURE TRIP

There is now in the Museum a group of paintings, drawings, prints, and sculpture by leading American artists, including Joseph Pennell, John McClure Hamilton, Max Bohm, George Elmer Browne, Frederick C. Frieseke, Donald Shaw McLaughlin, Myron Barlow, Herman A. Webster, Richard Miller, and Paul Bartlett; and a collection of fifty etchings by Ernest D. Roth,

From November 23rd to December 31st, John C. Johansen will exhibit some of his most recent paintings. He is now in Europe where he is engaged in painting portraits of many of the leading figures in the World War, including Sir Douglas Haig and Marshal Foch. Johansen is well known in Toledo, having exhibited here before, and his should be a most interesting show.

In January will be shown paintings by William Ritschel, the greatest marine painter of the Pacific coast, together with pictures by E. Ambrose Webster, from the other side of the continent. Next will come a collection of wood block prints in color by the leading exponents of this medium in the country, followed by the Henry Golden Dearth Memorial Exhibition.

Other collections are scheduled tentatively, and will be announced to members and the public at a later date. On the whole, this winter promises to be one of the most successful exhibition seasons which we have had.

OUR NATURE-STUDY SCHOOL

By Morrison R. Van Cleave

WHATEVER is sown in the heart of a child is sown in fertile ground.

Sow there a love of beauty and the secret of its discovery and the child and the world will reap a glorious harvest of lofty feeling.

Sow there a desire to know things and to explain things, and the child and the world will reap a harvest of splendid mental activity.

Sow there the seed of wonder, and the child and the world will reap a harvest of reverent religion.

In nature there are sailing clouds and sunset skies, flower-lit fields and cathedral woods, singing streams and quiet lakes, insects leading lives like fairies, birds which were created for the children to enjoy. And because the children of the city are not likely to see these things in their man-made artificial environment, the Toledo Museum of Art, loving the children more than anything else, is giving them the opportunity to read from Mother Nature's book.

The nature classes were begun five years ago for the study of birds. Nearly twenty thousand children have joined the Museum Bird Club. For two years a nature study school has been conducted under the direction of the writer. This season, commencing

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about the middle of March, groups of children were taken each Saturday morning in busses into the country under competent leadership. The spring classes ended in early June. During the month of July similar classes were held in the mornings of four days in the week, there being two groups of children, one from eight to twelve years of age, the other twelve and over. Each group met twice a week, taking trips into the city parks and into the country, studying birds and their nests, wild flowers, trees, insects, water-life, the open fields and the sky. The trips have been continued in the fall up to the arrival of cold weather. There has been a total attendance this year of about a thousand.

TEACHING CHILDREN DESIGN

THE exhibition of the work accomplished during the summer months by the Museum School of Design has proven the necessity of such a school in Toledo. The work of the art departments of the public schools is supplemented by the Museum School and children of exceptional talent are chosen from the public and parochial schools to take advantage of this free instruction.

Miss Miriam Harris of Providence, R. I., has been secured to carry on the classes established in the Denman Ross system of

design which has been taught for the past three years in the free classes at the Museum. She is a pupil of Henry Hunt Clark, the interpreter of the Denman Ross system and has taught in the Rhode Island School of Design for the past two years. This method of teaching puts design on a scientific basis. With a definite demonstrable rule conscientiously applied, a definite result may always be expected. Design under this system becomes as exact as any other science, the rules of which are as easily applicable.

The classes in applied design so successfully conducted by Miss Maude Ide Streeter during the summer will continue during the coming season. The class in toy making in which are enrolled fifty boys, is especially interesting as the children find their ideas for these toys in the Museum collections. They are very ingenious in their selection. The ibis in the Egyptian gallery has proven very popular as has also a Delft cow in the Ceramic room. Miss Streeter's evening classes in needlework and dress design are more especially planned for self-supporting women who may place their products on sale in the new Woman's Exchange.

Mrs. Grace Rhoades Dean will continue her print making class for children, mention of which has been made in another article.



A SKETCH CLASS FOR CHILDREN ON THE MUSEUM GROUNDS

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Toledo Museum of Art

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ASSOCIATE, BLAKE-MORE GODWIN, M. A.

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EDITORIAL

IT is due to the members of the Museum to explain why special privileges could not have been accorded them on the occasion of the recent visit of Belgian royalty to our city.

The general committee appointed by the Mayor to arrange for the reception could not designate a place where all citizens would not have equal privileges. The members of the Museum and their families total at least five thousand persons, which number could not possibly be accommodated on the inside of the building at any one time.

To represent the Museum, therefore, it was decided to limit the number of those especially invited to the Trustees of the Museum, the few sustaining life members, and the members of the committees appointed by the Mayor to carry out the various necessary details.

Even on the terrace, had space been reserved for members and their families, there would have been no room left for citizens and even had the general committee consented to such an arrangement, the Museum would have been open to much unfavorable criticism, and would have impaired its record of usefulness in the town.

As it was, the city with the help of the Museum was able to properly greet and entertain its royal guests and Ambassador Whitlock, and as a happy incident, the Van Dyck painting, presented by a wealthy Belgian to this country, was auspiciously and appropriately unveiled.

It is the conviction of your Trustees that the members contribute to the support of the Museum because they believe it is doing a necessary and a real educational work in the community, because it is a force, making for better and more intelligent citizenship, because it is a beauty spot of which we all are proud and because by its growth and manner of support, it is an example to every other American city.

If the world is to become sane, safe and happy, this enlightened country must lead the way and education must be our hand-maiden. Those endowed with vision give, that these things may come to pass.—Ergo :—Dues will soon be due and some will soon be overdue.

Well over five hundred students, to be exact 531—have during the year taken advantage of the free instruction offered by the Museum's classes in the Theory and Application of Design. During the spring and theretofore these classes were conducted on the lower floor of the Museum proper. But commencing with the summer class, this activity was transferred to the nearby Scott residence, which property belongs to the Museum.

The School Board has given us some assistance in this new and necessary project, but the dues of our members must take care of about one-half of these new expenses. We have started the school,—it is free to all who come—with enforced economy. Our equipment is inadequate but for a time it will do. Numbers of children and adults as well are working on tables consisting of planks laid upon saw-horses.

We have made expenditures for only the barest necessities. We could put a few second hand tables to good use right now if any of our members have them to give. We are eagerly listening at the other end of Home Telephone, Main 5576. Also a very little money would do a very great good in supplying necessary working material and the like. A rug or two would help.

Notwithstanding the lack of these essentials, the Museum School of Design will thrive and will at once start many of our young people along paths which will soon open to them fields of lucrative employment and usefulness. All of which is another good reason why DUES WILL SOON BE DUE AND WHY SOME ARE JUST A LITTLE OVER DUE.



THE BRIDGE, A BLOCK PRINT BY A MUSEUM CHILD OF NINE

MUSEUM CHILDREN AS PRINT MAKERS

TINY tots who frequent the Museum have been producing some very creditable original block prints in color. The unusual excellence of many of these prints suggested an article which appeared with illustrations in the September issue of the *International Studio*. The article was written by Elizabeth Jane Merrill, the Museum Supervisor of Educational Work, and was in substance as follows:—

During a course of story hours on the Old Masters, Rembrandt the Painter and Rembrandt the Etcher became of great interest to the children of the Toledo Museum of Art. They were happy to find characteristic effects produced by the great master in both mediums. Learning to know him they learned to love him and it was no unusual

occurrence to find the story hour children standing before a painting or an etching by Rembrandt, explaining to children and even adults not so fortunate as themselves how he achieved results and why they loved his work.

Until the story hour of "Rembrandt the Etcher" was told it had seemed to the one in charge of the work, the Story Hour Lady, the children call her, that stories on prints might not make the same appeal as those concerned with the beauty of color in painting or the loveliness of form in sculpture. It is a refinement of appreciation that is expressed when prints are loved and that refinement of appreciation is something instinctively possessed by the little ones.

The realization of this came as never before

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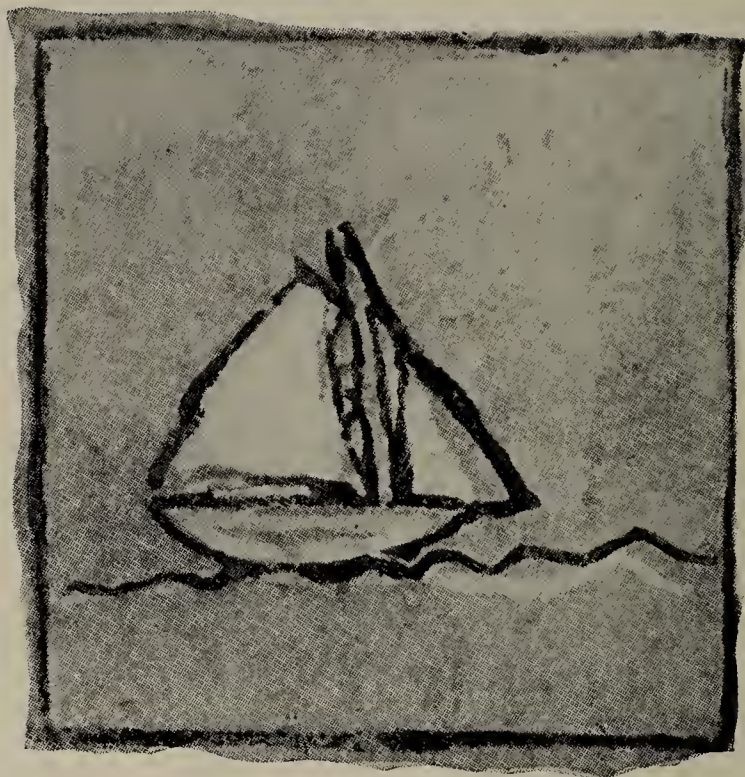
and stories were later told on The Old Masters of Etching, Old Masters of Wood Engraving, and Modern Print Makers, with lantern slide illustrations. Descriptions of the processes of print making were given with each story and the children were taken back to the very beginnings, to the prints made by the old gold-smiths of Italy from engraved metals and gems; to the first illustrations engraved on wood; and to the discovery of lithography by Senefelder. They were delighted for they not only saw and heard about pictures which interested them, but they also learned the answers to the "why" and the "how", always so interesting to them.

All this led to the thought that they would enjoy and profit by an exhibition showing the various processes, including tools, plates, wood-blocks, lithographing stones, etc., together with prints to illustrate. Where to find such a collection of material was a question which was answered in due time and the exhibition was arranged for the following season.

By the time of exhibiting, the children were fairly familiar with print-making, but they had never seen tools, plates, blocks, stones, etc. During the month the collection was shown stories were told on Print Making, this time much more fully. The children were urged to try to make prints themselves, rather as a help to understanding some of the methods, than to secure results.

Most interesting conversations were held in the print rooms between the children themselves and with the Story Hour Lady. They talked earnestly about their "dry-points" and their "etchings" like old print makers. One little boy told of trying to make a dry-point on a piece of tin but without much success, "Cause you see I just can't press hard enough to make lines that'll hold the ink." One wee girl when she heard that etchings were made on copper "the same as your mother's wash boiler is made of" looked up very naively and said with much hesitation, "Why, I'm afraid my mother would'nt let me cut up her wash boiler."

With wood-blocks their chance was greater and several very interesting prints and blocks were handed in. They were made from the poorest of wood for the purpose, picked up from trash piles, but executed with much earnestness of purpose. They also used cork and followed the suggestion of using another medium for relief—a cross section



THE BOAT, BY A CHILD OF SIX

of potato as a block upon which to cut a design. This work, which was play for children, was done without assistance, without superintendence of any kind. It was simply a carrying out in practice at home of what had been heard by them in the story hours.

Out of all this awakened interest it seemed there should come something worth while, which would stimulate them to learn more of composition, harmony, balance, rhythm, unity, etc., that they themselves might plan and execute things worthy of being cut and printed. It seemed that the awakened interest might be guided and directed so that a real wide-awake Museum activity would be the result.

A print makers' club was suggested to the children, admission to be gained upon submission of work in print making, and they were more than enthusiastic. They came to the Museum library and spent hours after school and on Saturdays, studying designs, principally from old Egypt, and getting ideas for their work. Each week the little folks were to be seen bringing to the story hours their prints, proof of work done at home. So childish and simple were the results that there was every evidence that the work was entirely their own.

Love of prints had been awakened, desire to create had been stimulated. To carry this work on as seemed wise needed the direction of a capable teacher. The need was filled when the work was undertaken by Mrs. Grace Rhoades Dean, whose training and

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experience as painter, print maker and teacher, together with her understanding of children, made her especially well fitted to take the work at the Museum.

The interest of the children was keen and the work was begun the middle of April, with some twenty-five little folk, ranging from six to fifteen years of age. Some little fingers were cut, but the joy of working with sharp tools and bright colors kept them at the tables, busy and happy for nearly two hours.

A preliminary class in drawing meets with Mrs. Dean, made up principally of the younger children who work very hard to produce something on paper which will prove worthy of being cut on the linoleum, that having been chosen as more easily worked upon than wood. The love of working with such tools which cut so nicely into the soft blocks, is a splendid incentive to the children to work for really good results.

The making of prints by the children has only begun, but results are interesting. The prints here reproduced represent some of the very first efforts of the children under the direction, but without the assistance, of Mrs. Dean.

The conventional design was the first exercise given, a simple outline harmony in design. The Big Wave and the Little Boat shows the work of a little boy of six years, depending entirely upon himself in the choosing of paint, mixing, printing, etc. The Little Village Over the Hill is not the work of a modern striving to express himself in the manner of a thousand or more years ago. It is the work of a little American girl of to-day, a very attentive listener in the story hours of the winter, so naively simple, that it reminds one of the old Italian primitives. The Butterfly was cut and printed at home by one of the class pupils. The Bridge herewith reproduced was done by a child of nine. The original was of course in color.

So interested are the children in this play-work that they are busy from one o'clock until four, going home under protest after three hours at the tables, in spite of the fact that directed play is going on in the Museum grounds during the same period. Who knows but that some real print makers may be born out of this delightful work of the little folk, children of the love of beauty and the knowledge of the craft.

While there was a strong conviction that such an undertaking as the print makers'

club would prove to be really worth while, it was experimental. It was begun late in the spring to try it out, as other activities now permanent were tried out, and it was felt that the results justified incorporating the work in the Museum School of Design, where the children will continue to work under the supervision of Mrs. Dean.

The Toledo Museum of Art believes in print making as a Museum activity because it feels that it stimulates the children to seek and to find beauty and its expression; because it trains the hand to obey the thought; and because children are happiest under such conditions.

OUR EDUCATIONAL DEPARTMENT

By Elizabeth Jane Merrill

THE aim of the Educational Department is to give to all who come to the Museum experiences which will enrich and develop the love for true beauty, to put the Museum's material within the reach of all that it may become a living, vital, pulsing force.

The Museum has especially endeavored to broaden the best in children, realizing that in the child lies the future citizen. The response to the beautiful is strong and natural. Like produces like. Feed the growing thought of a child with beauty, give him worth while things to think about, and nine chances out of ten he will do his best to bring forth something worthy of his thought.

It is the opportunity to respond which is being given by the Museum thru its various channels—story hours, music hours, nature work, motion pictures and special classes.

Thru the story hours the Museum reaches hundreds of children each week. They meet on Saturdays and Sundays in one of the large classrooms on the ground floor, which has been set aside for the children's own. This year, 1919-20, Museum children are seeing classic lands—their arts, crafts, architectural ruins. On the first Saturday of October, they traveled to New York and steamed away to Egypt where they found not a dead country but a vital interest in that wonderland of long ago.

The story the Old Nile told of the Pyramid people, What the Nile knows of the Feudal Age, How the Horse Came to Egypt and what happened, First Great Queen of History—Hatshepsut, An Egyptian Napoleon—Thutmose III, A Royal Home of the

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IN LINE FOR THE EDUCATIONAL MOVIES

Empire, What Rameses the Great did for Egypt, What the World gained from Egypt, are the topics for the two months of story hours on the oldest country. This series will be closed with a special program, November 29, made up of Egyptian Dances, Story of a Little Boy of Thebes, 3700 years ago, and music imbued with the spirit of Egypt.

During December, there will be story hours on Babylonia and Assyria, the subjects to be The First Books—Babylonian Tablets, Sculptured Reliefs of Assyria—The Lion Hunt, and Story of Nebuchadnezzar.

Greece during January and February and Italy during March and April will be given the second half of the season. Both of these series will be concluded by special programs of dances, music and story.

The story hours are illustrated with Museum material, photographs and slides in black and white and color. The searching out and drawing of objects in the Museum collections related to the story material is a part of the hour much enjoyed by the children.

The Museum is reaching the children of the upper grades of the Public Schools thru regular talks in the schools in connection with a traveling exhibition of prints of Museum paintings, which remains for two weeks in each school.

Talks on ancient history are being given to students of Waite High School with the aim of correlating the Museum collections with the school studies.

Beginning this season, pupils of the parochial schools of the city will come to the Museum for two half days during the school year.

The schools for blind, deaf, and crippled children have already paid their first visit of the season to the Museum. They will revisit the Museum in the spring. The blind "see" sculpture and pottery with their hands, and work in clay. The deaf are shown the Museum galleries, collections of special interest and motion pictures.

Never before had the attempt been made to have the crippled children come to the Museum, but the happiness of the little handicapped kiddies during their first visit was so keen that it was a joy to all who saw them. They had a visit to Egypt thru story and colored slides and their "ohs" and "ahs" were almost continuous. Those who could went thru the galleries, helping themselves, while all others were carried in strong willing arms. For the first time in their lives they saw the Museum. They, like the little blind and deaf children, are looking forward to spring when they will come again.

Truly the Museum thru its channels is having its share of blessing. That to give

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without getting is impossible, has been known thruout the ages. Shakespeare best expressed it when thru the fair judge of the Merchant of Venice, he said,

"It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blest;
It blesseth him that gives and him that
takes."

RECENT GIFTS

THE Museum's collections are constantly growing thru the addition of many gifts which furnish evidence of the interest not only of Toledo people, but of those who live in distant cities. Among the more important objects recently received are twenty-one etchings of the Life of Falstaff, two pieces of old Dutch silver, one a tea caddy and the other a prayer tablet, a Chinese cloisonne Koro, a Chinese double vase, and about one thousand of the best operatic phonograph records, all the gift of Winthrop H. Perry of Southport, Conn. Mr. Moustapha Avigdor has presented two objects of Persian Art, an Ispahan printed cloth, and a Sultanabad bowl made in the fourteenth century.

The Museum Library has been augmented by more than fifty volumes presented by

Miss Temperance P. Reid, including the Universal Anthology of Literature, the International Atlas, Parton's Caricature and Comic Art, a volume on Constantinople, and several other beautifully illustrated books. Mrs. Joseph Roth has given a volume of wood engravings of masterpieces of architecture, painting and sculpture, the Department of Fine Arts of the Carnegie Institute at Pittsburgh has presented a volume on Abbott H. Thayer, and the Worcester Museum of Art one on War Paintings and Drawings by British artists.

FRIENDS OF MUSEUM CHILDREN

THE Friends of Museum Children Committee was organized by Miss Jessica Marshall to help make the Museum more attractive and instructive to the hundreds of children who attend every Sunday. The membership of this committee is made up mostly of teachers from the public schools who are willing to spend several hours each week in furthering this educational work among the children. It is well worth making a special trip to the Museum to see the crowds of children grouped around the teacher in each gallery. The cut shows the interest of the children in this splendid educational work.



EXPLAINING PAINTINGS TO CHILDREN IN THE GALLERIES



THE MUSEUM'S WELL EQUIPPED DEPARTMENT OF PRINTING

THE MUSEUM PRINT SHOP

A GREAT many unsuspected things are done around an art museum, and every successful and well-equipped museum must have a great deal of unseen but nevertheless efficient machinery to carry on its work. So down in the subterranean portion of our building are two rooms, given over to a well equipped Department of Printing. There, after school on any day and all day long on Saturday, the hum and click of industry may be heard. For the printers are school boys who are not only learning an interesting trade, but are receiving training in spelling, English and art, for one cannot print without knowing the first two subjects, and in handling the Museum work the printer learns much about its collections.

Here are printed announcements, programs, cards, labels, and all the forms which an institution of the diverse activities of the Museum requires. The equipment of the shop includes several of the finest faces of type to be acquired and with them the boys are able to set up perfect forms and to do the printing.

John Ley at present holds the titles of pressman, compositor and foreman, to say nothing of a few minor offices. Associated with him he has three apprentices, known in shop language as printer's devils who assist with the work. They know all about leads

and slugs, quads and ems, chases, quoins, points, sticks and galleys, and they can always get out a rush job perfectly printed and on time. John Ley has become so profficient that his work has attracted the notice of the Boy Scouts, and he has been made Junior Examiner for the Printing Merit Badge, which means that he will give the tests under the supervision of the Senior Examiner.

MUSEUM DIRECTORS MEET HERE

THE Art Museum directors of the United States and Canada held their annual meeting in Toledo for three days early in the summer. Many important matters pertaining to the work of American museums were considered and co-operative plans were further developed for the benefit of all the institutions and the cities represented. The visitors were delighted with Toledo, with our Museum and with their entertainment here. They were especially interested in the many innovations inaugurated here for the education of the child. George W. Stevens, Director of the Toledo Museum was elected president, Clyde H. Burroughs, Director of the Detroit Museum, vice president and Robert B. Harshe, Assistant Director of Fine Arts, Carnegie Institute, Pittsburgh, was elected secretary and treasurer. The annual meeting in 1920 will be held at Worcester, Mass.